

0#!?



#2

PARASITE

The Parasite, Parasitic an Art

SIMON:

you may know that I possess an art and need not be dissatisfied with me on that score; some other day you shall hear what art it is.

TYCHIADES:

But I can't wait.

SIMON:

The nature of the art will perhaps seem extra-ordinary when you hear it.

TYCHIADES

Truly, that is just why I am keen to know about it.

SIMON :

Some other day, Tychiades.

TYCHIADES :

Oh, no I Tell me now — unless you are ashamed !

SIMON:

Parasitic.

TYCHIADES:

Really, would anyone who was not insane call that an art, Simon ?

SIMON:

I do; and if you think I am insane, think also that my insanity is the reason for my not knowing any other art and acquit me of your charges at once.

They say, you know, that this malign spirit, cruel in all else to those whom she inhabits, at least secures them remission of their sins, like a school master or a tutor, by taking the blame for them upon herself.

TYCHIADES :

*Well then, Simon, **Parasitic** is an art ?*

SIMON

Indeed it is, and I am a craftsman in it.

Introduction

This is the second in an ongoing series of zines about parasiting. This parasite invaded our discourse a year ago. It connected itself to a wide variety of issues that were on the table during that time. Questions about collectivity, the place of Motel Spatie in the neighbourhood, our relation to the current social-political situation and the position of art and the artist in society.

The previous zine was a collection of examples of parasitic strategies and their role in these issues. This zine parasites on that zine and will try to increase and deepen the level of entanglement of the parasite metaphor in the mind of the reader. It does so by parasiting on the history of the parasite, on the parasite as a negative stereotype, the role of parasitism in ecosystems, the politics of the parasite and on the relation between cleaning and parasites. It will try to take control of your parasite frame and transform it into some kind of parasite paradigm or worldview.

The total number of parasites in the world depends on what definition of parasite you use. And the difficulties surrounding this definition are part of what makes the parasite such an interesting topic. In scientific literature this number varies from half to far more than two-third of all species that are parasites. On top of that, all species including parasites themselves are a host to parasites, and most species practice some form of parasitic behavior.²

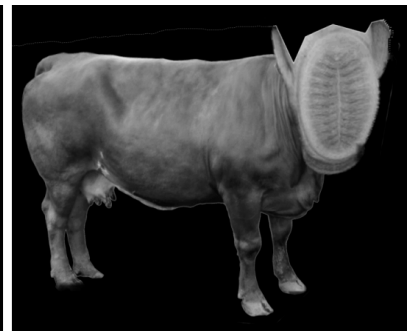
The social parasite is a widely used stereotype, and parasite metaphors often appear within the arts to illustrate strategies like cut-up, sampling and collage. In language this metaphor has been used to question the sovereignty of the author. In other words; instead of being an anomaly, parasiting is the norm. Contrary to the traditional negative attitude towards parasites and parasitic behavior, this zine represents an effort to re-frame this negative parasite stereotype. By tracing the history of the parasite and mapping new insights from biology and evolution onto the social and cultural domains it tries to show that- just as parasitic behavior is a fundamental creative force in biological evolution- so in social and cultural ecosystems parasitic behaviors are crucial for cultural diversity. And therefore deserve to be appreciated as such.³



PARASITE



PARASITE



PARASITE

Parasites across different domains:

1. **Biological Parasite:** *The Remora or suckerfish attaches itself to whales, sharks and dolphins and feed off its hosts feces.*
2. **Metaphorical Parasite:** *A cow framed as a metaphorical parasite.*
3. **Media Parasite (cut-up and bricolage):** *The image of a cow parasited upon.*

The use of the parasite metaphor as a deconstructive tool in the language and art of Postmodernism also turned it into a very *flexible* metaphor. In fact in our discussions it often appeared as-if the concept of the parasite can be anything you want it to be. That it is a metaphor for postmodern relativism. And this brings back the question to what the use of this project is for an artist initiative like Motel Spatie. By shining light on some of the constraints that have shaped this metaphor, this zine tries to take it beyond the postmodern void.

The Original Parasite:

***PARASITE, PARASITUS**, among the Greeks, was originally a very reputable Title; the **Parasites** being a King of Priests, or at least Ministers of the Gods . . . They took care of the sacred Corn, or the Corn destined for Service of the Temples and the Gods(..). They had even the Intendance over Sacrifices, and took care they were duly performed. At Athens there was a Kind of College of twelve **Parasites**; each people of Attica furnishing one; who was always chosen out of the best Families. Polybius adds, that **Parasite** was also an honorable Name among the ancient Gauls ; and was given to their Poets.*⁴

The history of parasite as a categorical outsider and the ease with which it is able to operate in-between different social and conceptual domains goes back to Ancient Greece. In Ancient Greece, a period between roughly 12th century to 6th century BC, parasite or *parasitus* referred to a temporal and privileged function within the religious rituals at one of the many temples.

A parasite was a chosen temple assistant who lived at the temple and was responsible for selecting the grain and the cows for the sacrifice ritual in the temple. In return he was allowed a portion of the offerings. In other words, the original parasite was a servant of the gods, a facilitator of the channel between the gods and the world.

In Greek, PARA means beside or near and SITOS means food.

This shows how the structure of the word parasite is due to its original function. That is, PARA-SITE describes a *position* that points at a certain activity rather than a species that points at a trait as is often assumed today.⁵

Parasite as a Stereotype

In time, the gap between the privileged and the rest of the society in Greece widened, and large sections of the population lived and worked more or less enslaved under an elite group of aristocrats.

Then, around the 6th and 5th century BC, in a period called the Classical Antiquity, the Greek city-states saw a rapid growth and Athens developed into a vibrant centre of trade and culture with over 300.000 citizens.

Trade and migration weakened the ties between culture and place, while at the same time the rule of aristocratic oligarchs gradually declined.

Athens transformed into a social political system that would be the blueprint for the modern western democracy. In the new ideal of the city state or polis, ***“each citizen shared an equal political status over and above their socio-economic differences, as free, self-determining men.(..)”***⁶

However this democracy excluded women and slaves of the right to vote and clearly this new image of self determining men does not run well with the

position of the parasites in the temple. Religion became an increasingly private affair. Within this new climate, the parasite lost his privileged position and his mystical aura. And not long after, parasites started to appear regularly as a stereotype in the new Greek comedy where the name became synonymous for flatterers, spongers, moochers and the hanger-on.

According to these plays, the parasite in the new Athens society was *“admitted to the banquet circle but only for his services, and so he performs the role of servant and entertainer, slave and hired help. He consequently finds himself the object of laughter and abuse. In return, he gets to feed his belly.”*⁷

Thus, parasitism in the Athens comedies is about class politics, about citizenship and about freedom in a citizen-state.

*The Deipnosophistae written by the Greek Atheneus around(..200 AD) is an important historical document because it contains a unique record of quotes from Ancient Greece.⁸ Besides being the oldest cookbook it also has many records of **parasites** and shows the gradual shift from the **parasite** as a respected figure to a laughingstock and a figure of mockery.*

*“The name of **parasite** is now a disreputable one; but among the ancients we find the word **parasite** used as something sacred, and nearly equivalent to the title Messmate.”*

(Plutarch)

And later;

*“You will find here some of the **parasites**
Who cat at other men's tables till they burst,
That you might say they give themselves to athletes
To act as quintain sacks.”*

(Timocles)



Terracotta figure of a parasite in Greek comedy

*“What art, vocation, trade, or mystery, can match
with your fine **parasite**? The painter?
He! a mere dauber; a vile drudge the farmer.
Their business is to labor, our's to laugh,
To jeer, to quibble, faith sirs! And to drink.
Aye, and drink lustily. Is it not rare?*

*'Tis life, -my life at least: The first of pleasures
were to be rich myself, but next to this I hold it
best to be a **parasite**, and feed upon the rich”.*⁹

(Antiphases)¹⁰



(παράσιτος)¹¹

Parasite in Science

A central theme in the European Renaissance was the rediscovery of Greek Classical era. And with that, the negative parasite stereotype also invaded European culture:

*You knot of mouth-friends(..)
Most smiling, smooth, detested **parasites**,
Courteous destroyers, affable wolves!*
William Shakespeare. Timon of Athens (1607)

In the 18th century, modern science emerges and the ancient are pushed further to the margins of official discourse. With the invention of the microscope and the discovery of micro organisms living upon and inside other animals the parasite stereotype finds its way into the biological domain.¹² Possibly the first mention of the biological parasite is in the 17th century in a book written by Sir Thomas Browne entitled 'Pseudodoxia Epidemica':

*...(plants such as mistletoe) living upon the stock of others, are termed **parasitical plants**,*
Thomas Browne (1646)¹³

A century later in 1782 parasites are defined in 'Cyclopedia'.

PARASITES, or **Parasitical** Plants, in Botany, a Kind of diminutive Plants, growing on Trees, and so called from their Manner of living and feeding, which is altogether on others
Ephraim Chamber (1782)¹⁴

The definition of parasites as a biological species in the 18th century marks the beginning of the development of modern parasitology in the 19th century.

Parasite as a Social Degenerate

The conceptual blending of the social parasite as a negative stereotype with certain biological species like leaches and intestinal worms associated parasites with disease and the possible fatal influence on their host.

This new definition of the parasite as a degenerate and hazardous species now finds its way back into the social political domain, where parasite turns into a negative stereotype for political adversaries and enemies. For example, accusations of parasitism are being made against the nobility during the French revolution.¹⁵

And a few years later Karl Marx also makes frequent use of parasite metaphors. For example in the quote below against the bureaucracy.

*"[Dispelled is] the delusion as if administration and political governing were mysteries, transcendent functions only to be trusted to the hands of a trained caste - **State parasites**, richly-paid sycophants and sinecurists in the higher posts, absorbing the intelligence of the masses and turning them against themselves in the lower places of the hierarchy."*

Karl Marx. 'the civil war in France' (1871)¹⁶

In the Russian revolution, the communists use parasite metaphors against the bourgeois and the anti-communist troops of the white army.

*"THE RED ARMY HAS CRUSHED THE WHITE GUARD **PARASITES**--- YUDENICH, DENIKIN, KOLCHAK. COMRADES I FIGHT NOW AGAINST INFECTION! ANNIHILATE THE TYPHUS-BEARING LOUSE!"*

Soviet health poster (1921)¹⁷



Finally the parasite-as-social-degenerate metaphor performs its most sinister role in Hitler's Mein Kampf who frames the Jews as world-parasites and accompanies this with the customary solution; extermination.¹⁸

Parasite and Biodiversity

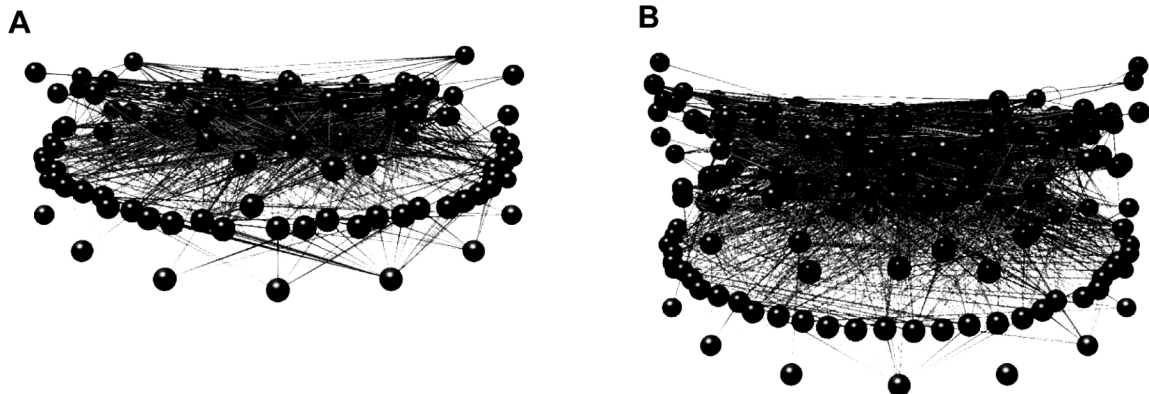
*So, naturalists observe, a flea
Has smaller fleas that on him prey;
And these have smaller still to bite 'em,
And so proceed ad infinitum.
Thus every poet, in his kind,
Is bit by him that comes behind:*

Jonathan Swift; on poetry (1733)



Until well into the 20th century, many evolutionary scientists assumed that evolution was progressive and tending towards perfection. And because they were thought to be a kind of biological degenerates, parasites were generally not included in evolutionary models like foodchains and foodwebs.¹⁹

But this negative and one-dimensional view on parasites in evolutionary theory is rapidly changing today.



Foodweb without parasites

*Foodweb of the same ecosystem only now with several **parasites** included²⁰*

Food-chains are models depicting what-eats-what in a particular ecosystem. In any ecosystem there are many food chains and most species are part of more than one chain. Food-webs combine different food-chains together. Food-webs can for example visualize the flow of energy in an ecosystem. The example above shows an image of a food-web of a coastal area of Mexico. It is an illustration of how parasites can influence network structure. On the right several parasites were included in the web diagram. What it shows is that including parasites in a food-web can have an affect on chain length, link density, connectance and the robustness of the web. Including parasites may also change the stability and the energy flow of the food-web. This underlines the crucial role parasites play in biodiversity, evolution and the functioning of ecological systems. And it has contributed to a re-evaluation of the purely negative view of parasites as an hazardous and degenerate species into a view of parasites as a kind of ‘ecosystem engineers’.²¹

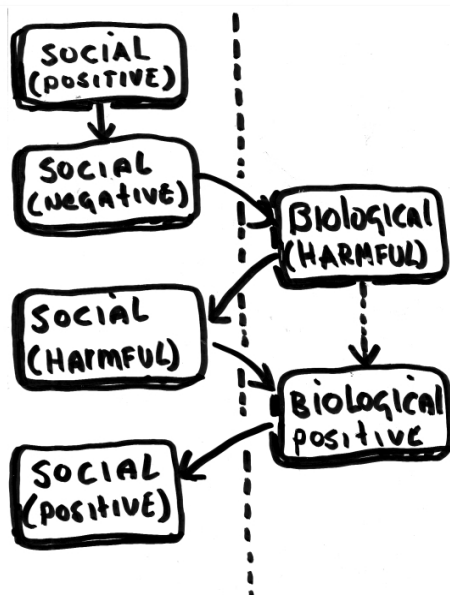
Re-framing Parasite

By mapping these new insights about the positive effects of parasites in ecosystems *back* onto the social cultural domains, this zine promotes jet another mutation of the parasite metaphor. It modifies the cultural environment in a way that allows the parasite to migrate back from contemporary ecological domain into the social cultural domain. It re-frames hidden and often neglected parasitic cultures as vital, creative and necessary social cultural constructs. It shows parasites as cultural engineers, whose effects on the neurological structure, energy flow, connectance and robustness of a cultural network has been

neglected and underappreciated in statistics in ways similar to the way biological parasites were neglected in food-webs and proposes a re-evaluation of their position.²²

The Linguistic Parasite

From a language perspective, after the fundamental changes in the old Greek society, the *word* parasite no longer corresponded to a thing in the world. The original words PARA and SITO combined to point towards a specific function within the context of the Greek religious system. Now that that specific function is gone, the word parasite turned into an empty signifier, in search of a replacement referent within the Athens narrative. And, as this zine will try to show, in the following eras, and in this new empty form, the word traveled in space and time across different domains. Much like an alien species whose home planet was destroyed, this 'rootless parasite' is now destined to roam about a linguistic galaxy in search of a new host.²³ Because from here on, parasite is a parasitic metaphor, and it can only become meaningful by parasiting on the meaning of others.



(diagram illustrating the trajectory and adaptations of the parasite in time)

The drawing above represents a diagram of the path of the parasite through space and time and across different domains. From its original (positive) position as an assistant and facilitator to the channel between the gods and the world, parasite positioned itself within the social political domain of the new Greek city-states of Classical Antiquity, where it was framed on the theatre stage as a negative social stereotype.

Then, hidden deep inside the discourse of Greek comedy, it migrated over several centuries, via the roman empire into European renaissance. From where

it jumped from the social into the biological domain where it coalesced with a biological category that redefined it as a harmful biological degenerate. Parasite then returned, carrying with it this new meaning, to the social political domain where it was turned into a vicious mind-control virus. Today, because the classical stereotype is now re-evaluated within the new ecological sciences, the social parasite may again have an opportunity to escape its lethal status. This little history is also an illustration of how the word parasite evolved in ways similar to how biological species might evolve. As parasite migrated over several temporal, spatial and categorical boundaries, it adapted to every new situation. It colonized different brains and brain-regions. Wherever it invaded a host, perceptions changed. The presence of a parasite metaphor directed attention and narrowed the view. This in turn effected behavior and had profound effects on its own environment and its chances for survival. In short, 'parasite' is not just a metaphor. It is a metaphor that actually behaves like a parasite itself. That invades, adapts, takes over, mutates etc. Parasite is a parasitic metaphor, an evolutionary parasitic piece of language. And this piece of language does not seem to be under human control, it appears rather the other way around.

Memes and Parasites

*As my colleague N. K. Humphrey neatly summed up an earlier draft of this chapter: "... memes should be regarded as living structures, not just metaphorically but technically. When you plant a fertile meme in my mind, you literally **parasitize** my brain, turning it into a vehicle for the meme's propagation in just the way that a virus may **parasitize** the genetic mechanism of a host cell."*
Richard Dawkins. the Selfish Gene (1976)

Ever since Dawkins' first mention of the meme as a parasite of the brain, there appears to be a lot of confusion about how to define a meme. It has been called a virus of the mind, a unit of culture, a unit of information, a unit of meaning, a unit of imitation and an indexical token. And its function has been described as a vehicle for meaning, a replicator or an instruction. The discussion about the definition of the meme bears all the signs of a parasite infection.²⁴

For the reader by now it should come as no surprise that the introduction of the parasite metaphor in cultural theory and linguistics opens up a discussion about the categorical boundaries of the definition, since this appears to be exactly what the parasite does. The word 'parasite' is itself a parasite.

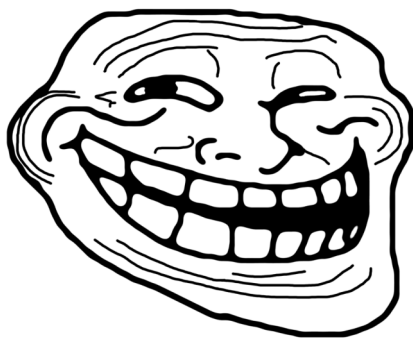
And in that sense, the word Parasite parasites itself, and therefore it makes no sense trying to contain it within a single category. If a meme (or anything) is defined as a parasite, it is presented as being part of the *parasite category*. To be a part of that category it is expected to behave like a parasite. But that also

means occupying a position outside or in-between categories, since that is what parasites do. But that implies that a meme is *not* a parasite.

This looks like calling something a parasite is a logical paradox.²⁵

In discourse, a logical paradox gives *insight* into situations that are unsolvable by reason. Trying to solve paradoxes with classical binary logic can produce stress. People are driven by a desire to reduce stress and incongruence. Logical paradoxes challenge this. And consequently as a *solution*, in order to reduce stress, they are often passed on. It is not unthinkable that this paradox is really the engine behind the rapid spread of internet memes.

Take for example the original Troll Meme:



*The troll meme (here together with a figure from a roman comedy or farce representing a **parasite** that has some surprising similarities! (20BC-300 AD)²⁶*

The Troll-as-a-parasitic-meme gives insight into the paradoxical nature of the internet troll, because -like the parasite- the internet-troll enters the network as a friend but behaves as an adversary.

At the same time it presents a (pseudo)solution by labelling the troll with a somewhat disturbing image of a character with an ambiguous (friendly? unfriendly?) facial expression.

Intent

*(..) “a cultural instruction is more analogous to a viral or bacterial gene than to a gene of the carrier's own genome. It is like an active **parasite** that controls some behavior of its host. (..)*

In short, "our" cultural instructions don't work for us organisms; we work for them. At best, we are in symbiosis with them, as we are with our genes. At worst, we are their slaves”

Cloak, F.T. (1975)²⁷

The previous quote is an example of how the parasite metaphor is often used to illustrate the shift of the locus of control *away* from the self. Consequently, the extent to which we are at the mercy of that parasite, or are in command of our selves can then be indicated with levels of symbiosis, mutualism, or commensalism that are also borrowed from the domain of parasitology.

However, symbiotic or not, the initial **choice** is not with the host. Parasitism- by definition- does away with the autonomous self. And whatever remains of that self has therefore never access to *all* the information regarding its own being, and therefore has no *real* free choice.

This again illustrates the parasitic paradox, and the impossibility of any attempt at consensus, binary logic, or unambiguous solutions in a parasitic universe. And this zine of course argues that this impossibility can be a good thing.

OLD-Right, ALT-Right and the Meme Wars

*"The creator stands on his own judgment. The parasite follows the opinions of others. The creator thinks, the **parasite** copies. The creator produces, the **parasite** loots. The creator's concern is the conquest of nature - the **parasite's** concern is the conquest of men. The creator requires independence, he neither serves nor rules. He deals with men by free exchange and voluntary choice. The **parasite** seeks power, he wants to bind all men together in common action and common slavery. He claims that man is only a tool for the use of others. That he must think as they think, act as they act, and live is selfless, joyless servitude to any need but his own.*

Look at history. Everything thing we have, every great achievement has come from the independent work of some independent mind. Every horror and destruction came from attempts to force men into a herd of brainless, soulless robots. Without personal rights, without personal ambition, without will, hope, or dignity. It is an ancient conflict. It has another name: the individual against the collective". Ayn Rand. the Fountainhead (1943) ²⁸

In the spirit of Classical liberalism or libertarianism, Ayn Rand advocated a parasite-free ideology.

Today the meme army of Kekistan the ALT and OLD right find each other in a similar resentment of social-parasites. There is a fundamental paradox in the success of this alliance as the quote of Ayn Rand above shows. Memes are mind-parasites. And therefore, to embrace meme culture means submitting yourself to the selfishness of memes. To take a step back from voluntary choice, independence and to accept at least some degree of parasitic infection.



Clean Your Room?

Jordan Petersen is an outspoken Canadian right wing thinker, psychologist, critic of post-modern philosophy and a popular figure in alt right memes.

The ‘clean your room’ meme follows an interview on youtube where he addresses his following of mostly young men;

1. “...don’t be fixing up the economy, 18-year-olds. You don’t know anything about the economy. It’s a massive complex machine beyond anyone’s understanding and you mess with it at your peril. So can you even clean up your own room? No. Well you think about that. You should think about that, because if you can’t even clean up your own room, who the hell are you to give advice to the world?”²⁹



And in another video;

2. “truth is something that emerges as a consequence of getting your self lined-up and beating all the impurities out of your soul”³⁰

In a way Petersen’s ‘clean your room’ metaphor is similar to the metaphor that was responsible for the absence of parasites in foodwebs.

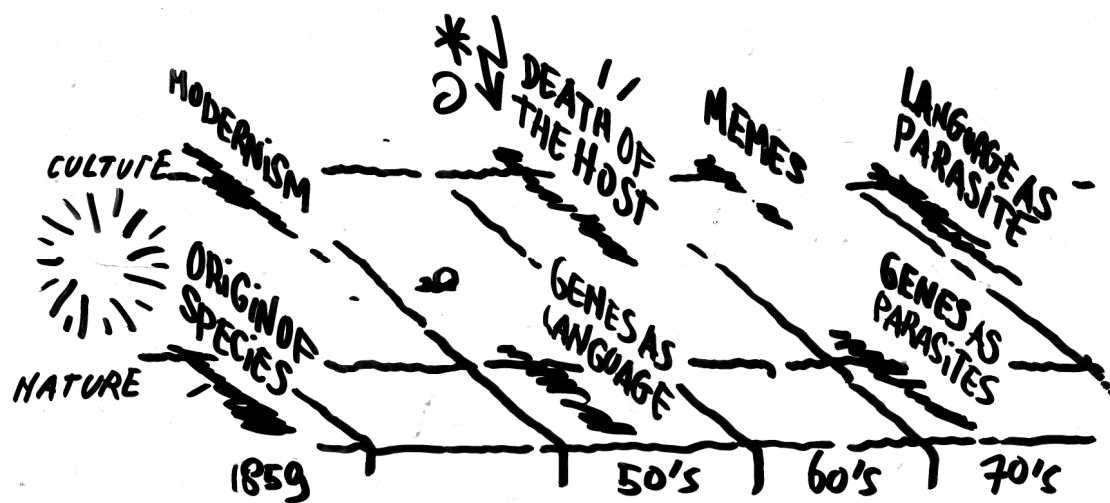
From a parasite perspective, Petersen’s truth is not something that emerges out of a cleaning process. It is constructed out of the parasites inherent in his system. In the parasitic realm, there is always noise, there are always parasites. The ‘cleaning’ only represents a selection procedure that emphasizes certain aspects and obscures others. The fundamental difference with the view advocated in this zine is, that in this zine, there is no going back to a neutral blank state. There can be no creation out of nothing. In fact there is no ‘going back’ at all. Every selection is different because parasites are not invariable objects, they change and adapt in time.

Again; Populist ‘strong man’ like Peterson or Trump or Vladimir Putin, operating in a post-modern world, flourish in meme culture. At the same time their authoritarian claim contrast memes since memes have a dynamic of their own and man is more or less at the mercy of memes. The conclusion that memes are paradoxes that give insight and provide an explanation suggests that these men are popular in meme culture because this contrast makes strong and funny memes, while at the same time both meme culture and ‘postmodern strong men’ challenge the establishment. The question is whether these modern-day tyrants really understand their function within meme culture.³¹

What is implicated here is that today, it is not the political right that is winning from the left. It is the parasite that is winning from Classical worldviews rooted in the parasite-free Athens city-state. And therefore the problem is not how to defeat the right, but how to organize in a parasite world.

Because the paradox of the global rise of populist 'strong men' is that at its core, the political right cannot identify with the parasite without betraying their Classical views on individualism, autonomy, self-determination, ownership and conceptual hygiene.

20th century Parasites, Language, Culture and Evolution



1859: Charles Darwin publishes his theory of evolution.³²

1952: the discovery of the structure of DNA inspires the idea of genes as the code or language of nature³³

1960-70: Postmodern philosophers like Barthes, Derrida and Foucault start to use **parasite** metaphors as deconstructive tools, to illustrate the parasitic nature of language and critique modernist concepts of originality and foundations.³⁴

1967: Richard Dawkins uses **parasite** metaphors to illustrate the selfishness of genes and memes

1983 -00: Mature theories of memetics and language-as-a-**parasite** appear. For example in the so-called 'Leiden theory of language'.³⁵

The idea that language and culture might be submitted to dynamics of variation, selection and heredity in ways similar to biological evolution was already suggested by Charles Darwin in *the Descent of Man*.

"A struggle for life is constantly going on amongst the words and grammatical forms in each language."³⁶

Many scientists of the time viewed evolution from a Classical parasite-free perspective, that is, as progressive and moving towards perfection i.e. free-living species. For Darwin, parasites represented unsuccessful or regressive branches of evolution.³⁷

*“The acquisition of a useless part can hardly be said to raise an organism in the natural scale ; and in the case of the imperfect, closed flowers above described, if any new principle has to be invoked, it must be one of retrogression rather than of progression; and so it must be with many **parasitic** and degraded animals.”*
(the Origin of Species 1876)

And he holds a similar view towards the Arts;

“Judging from the hideous ornaments, and the equally hideous music admired by most savages, it might be urged that their aesthetic faculty was not so highly developed as in certain animals, for instance, as in birds. Obviously no animal would be capable of admiring such scenes as the heavens at night, a beautiful landscape, or refined music; but such high tastes are acquired through culture, and depend on complex associations; they are not enjoyed by barbarians or by uneducated persons.”³⁸

Pure Abstraction

Early abstract Modernist painters like the Dutch Piet Mondriaan and Theo van Doesburg in the 1920's and 30's were also affected by the idea of culture as evolution. However like Darwin, they viewed abstract-art-as-evolution from a Classical perspective. That is a 'pure' or 'unmixed' in other words; parasite-free art.

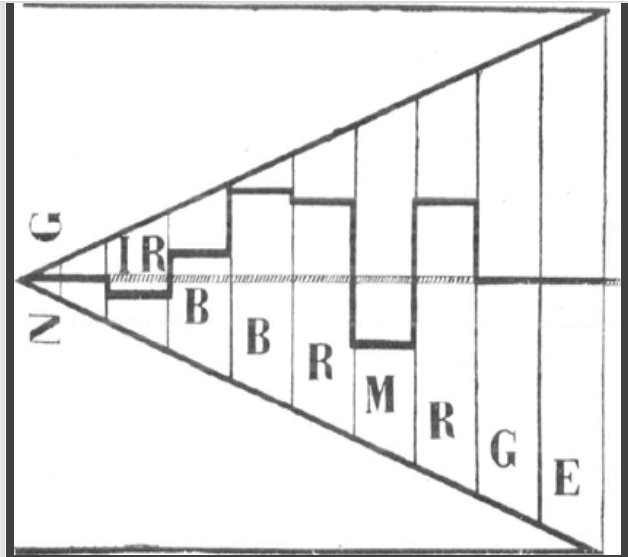
Theo van Doesburg:

(..)in my presentation 'Classique, Baroque, Moderne' I have replaced 'Blossoming and Decay' with 'Ongoing Evolution'. This ongoing evolution in life and art is a spiritual evolution, that materializes in space and time.
(my translation)³⁹

In the diagram on the right, the horizontal line represents the unity of- Nature (above) and Spirit(below). The triangle encompasses the types of development from ancient Egypt until today..

*E = Egyptians, G = Greek,
R = Romans, M = Middle Ages,
R = Renaissance, B = Barok,
B = Biedermeier, IR = Idealism-
Reformation, NG = New Art (Neue
Gestaltung), todays period.*

Theo van Doesburg (1921-1932)

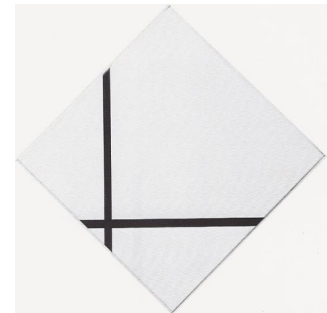


Piet Mondriaan:

New Art has shown us that in order to attain a real equivalence oppositions ought to be pure. To be pure they first ought to be separated, i.e., detached from the environment, in which they got confounded.

When mixing up the two aspects of life, hypocrisy obtains the mastery and dominates life.

This is why it is of so great an importance that New Art has established purified forms and pure relations. They do not dissemble nor hide either, for they are real and true, because they represent themselves for what they are without ever palming themselves off on us. They enable us to secure a more or less equivalent exchange, an equilibrium more or less stable. (1931)⁴⁰



Mondriaan 1931

From a Classical political point of view, parasites are social impurities.
From a Classical evolutionary point of view parasites are biological impurities.
From a Classical culture point of view parasites are conceptual impurities.
In other words; from a Classical point of view, parasites are structural impurities. And thus a clean room is a pure room, a room that is free of parasites.

Death of the Host

If the host is the enemy of parasites, then the most radical parasitic defense would be to kill the host that tries to eradicate them.

In the art of the early and mid 20th century this host is the modernist self-determining individual. It is the author, the creator. It is like a God in control of his own universe.

Parasites, in that time, are mostly found inside the discourse of the avant-garde and the Post-Modernists.

*“The 'Other Half' is the word. The 'Other Half' is an organism. Word is an organism. The presence of the 'Other Half' is a separate organism attached to your nervous system on an air line of words can now be demonstrated experimentally(.) The word is now a virus. The flu virus may have once been a healthy lung cell. It is now a **parasitic** organism that invades and damages the central nervous system. Modern man has lost the option of silence. Try halting sub-vocal speech. Try to achieve even ten seconds of inner silence. You will encounter a resisting organism that forces you to talk. That organism is the word.(.) "the Other Half" is "You" next time around - born when you die - that is when "the Other Half" kills you and takes over”*

(William Burroughs The Ticket That Exploded 1962)⁴¹



The word of Burroughs is a harmful parasite that kills its host. The parasite moves the locus of control away from the author. It invades the brain, and uses it for its own purpose; language production.

In a way, the postmodernism of the 1950's and 60's can be seen as a necessary stage between modernist binaries like irrational \leftrightarrow rational or parasite \leftrightarrow host and contemporary theories of cultural evolution.

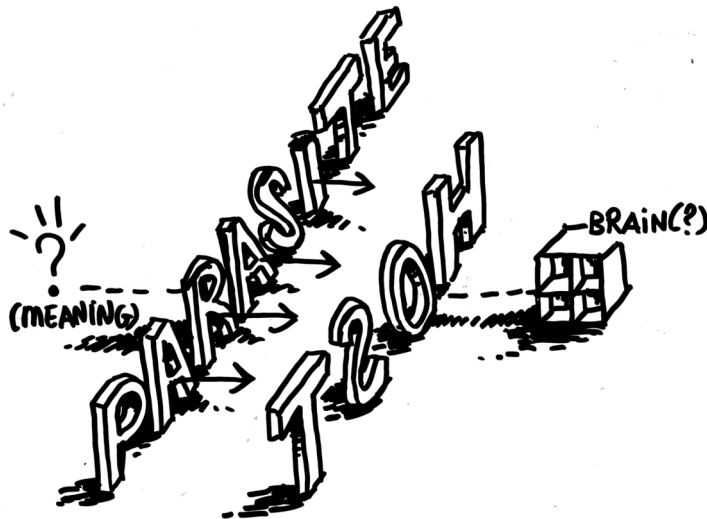
Parasites like Burroughs invaded the modernistic institutions that were founded on Classic parasite-free ideals. They turned parasite into a virus that deconstructed the conventional relations between language and meaning and exposed the hidden parasitic entity of the system.⁴²

Unfortunately, the death of the host leaves the parasite exposed and herein lies the driving force behind this zine.

Meaning and Logic

The relation of a language to its carrier bears a strong resemblance to that of a parasite to its host. It invades the left hemisphere, diminishing the perceptual capacity of the brain. As a result, man's major capability to change his environment is matched by a minor capability to gain insight from direct observation.

Frederik Kortlandt (1980)⁴³



As Burroughs text showed; the language parasite has colonized the brain. It recruits the brain for its own purpose. This must also affect the way we reason about the world. Just like the stereotype of the social parasite, binary logic originates in the Athens of Classical Antiquity. And just like the Athens ideal it defines itself in opposition of parasites. The 'law of excluded middle' states this pretty straightforward: a statement is true or its negation is true. In other words; there can be no in-between positions. No parasites allowed.

From a parasite perspective, logic is not the 'pure' logic that we find after our mindspace has been cleaned of parasites. A room without parasites is just an empty room. When parasite brings the excluded middle back into play, 'OR' no longer applies. This middle connects the statement to its negation.

It changes the gap in-between into a *continuum*. Consequently, the meaning of a statement depends on the nature or shape of that middle. And the shape of the middle depends on the makeup of its parasitic relations. And because these relations evolve in time, time and context become factors in the creation of meaning and truth-statements become more or less open ended instead.⁴⁴

Meaning therefore, is created while we interact within the web of the language parasite in time. It is not given beforehand.

That is why this project can also be read as a call to engage, to parasite the parasites.

The Parasite Self

"It is one god who makes Achilles promise not to go into battle, another who urges him to go, and another who clothes him in a golden fire reaching up to heaven and screams through his throat across the bloodied trench at the Trojans, rousing in them ungovernable panic. In fact, the gods take the place of consciousness.

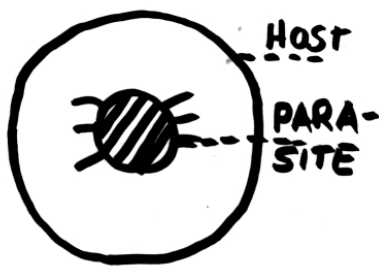
(..)the presence of voices which had to be obeyed were the absolute prerequisite to the conscious stage of mind in which it is the self that is responsible and can debate within itself, can order and direct, and that the creation of such a self is the product of culture. In a sense, we have become our own gods."

Julian Jaynes (1976) ⁴⁵

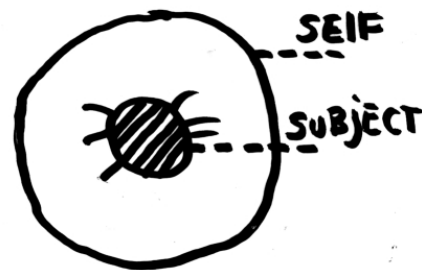
In the ideal of Classical Greek democracy, the subject gradually took over the control over the self from the gods. In time this process polarizes into a representation of the mind as being of an entirely different 'substance' than the substance the body.

Much of this 'Cartesian' view of a dualistic divided self, is still with us today. ⁴⁶ It is the image of a conscious rational subject hidden inside, and more or less in control of, a bodily self.

What is interesting from the contemporary parasite perspective -that is based on biological parasites- is that this modern image of a rational and self determining subject can be seen as a parasite, hidden inside the human body, and in control of that body.



A parasite inside a host



A subject inside a self

This illustrates why the original parasite turned into a figure of laughter: Modern men were their own parasites and had no desire to give up control over self-determination!

The postmodernists made clever use of strategies of the biological parasite to break down the image of the self rooted in Classical Antiquity. The problem today is that the death of the host leaves the subject exposed to modern enslavement by global parasitic social networks, big data and profit driven multinationals. It risks being thrown back to the position of the negative parasite stereotype, the sponger and moocher in the Greek and Roman theatres.

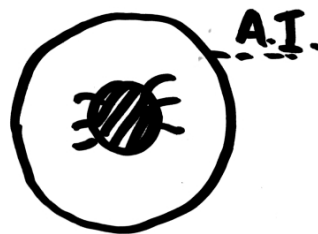
Parasiting

Parasiting:
I parasite
You parasite
She/he/it parasites
We parasite
They parasite

Parasiting differs from the official *parasitizing* because it does not represent a side in the parasite-host binary. Parasiting is meta-parasitizing; parasiting parasites.



Gods as host.



Artificial Intelligence as host

The original parasite was a servant of the gods. While the gods were parasiting his mind and telling him what to do, at the same time the parasite was parasiting the gods by trying to change the course of events with gifts and offerings. Intelligent algorithms operating out of sight on global networks that are woven deep within our social cultural fabric gradually push the autonomous, self-determining individual from Classical Athens off the stage. In a way these networks have replaced the old gods and this calls for a re-evaluation of the original parasite of the Ancients.

This zine re-frames that original parasite, by blending it with the post-modern parasite and the contemporary view on parasites in biology.

This new Parasiting is a parasite metaphor that is neither in absolute control of its environment, nor is it a servant or slave to a higher intelligence.

The categorical in-betweenness of the postmodern parasite turns it into a vehicle that allows us to move in-between all the different binary parasite-host relations. The blend with the parasite in foodwebs adds to the frame the image of the parasite as a kind of social cultural engineer. A cross-cultural connector that does not follow the rules of Classical logic. That can change the energy flow in a system, and has a positive effect on the dynamics and adaptability of a culture.



*Parasiting as a second subject,
Parasiting on a parasite-host-
relation*

Parasiting functions as a second subject within the Classical divided self. It is a vehicle for operating in-between different frames or worldviews. A worldview or paradigm is not just an arbitrary social construct. The brains in the Ancient society were probably wired quite different from those in the Classical Antique. And therefore it does not seem likely that there is a going back from today's fragmented postmodern brains to a binary Classical brain with a single coherent worldview without some medieval scholastic doctrine or modern dictator forcing it upon us.⁴⁷

Summary and Conclusions

*ik dank iedereen die in mij
gesproken heeft, ook mijzelf
en garandeer dat er geen woord
van mijzelf bij is
b.s.*

Bert Schierbeek; Inspraak (1970)

The death of the host celebrated by the postmodernists has left the parasitic self exposed and open for enslavement by corporate capital. And this threatens to send it back 2000 years in time.

We are at the mercy of our genes, memes, language, A.I., corporate social networks and many other parasites we may not even be aware of.

This zine has re-framed the image of the parasite. Not as a servant of the gods, or a negative stereotype, but as a meta-parasite, parasiting all parasite-host relations. Including the parasite self.

It proposes a parasite worldview that does allow for individual decisions to be made. It is just that these decisions are always done within a larger parasite

relational network that is outside of individual control. And because the effects of these decisions cannot be known beforehand, adaptability is an essential condition.

This adaptability is not without constraints:⁴⁸

The original parasite was good.

The negative definition of the harmful parasite species in biology was based on the parasite stereotype of Classical Antiquity. However, unlike the biological parasites these social parasites did not kill or damage their hosts. The parasite worldview advocated in this zine confirms exactly this; *a parasite that kills a host is an inhumane parasite*.

The Athens democracy could not appreciate parasites because just as Ayn Rand argued 2000 years later, ideals of absolute autonomy and self determination cannot tolerate parasiting as a valid mode of operation. Nor can objectivism include parasiting since it relies on pure, unmixed concepts. The self of Classical liberalism collides with the parasite self because the parasite self has no original, unmixed, parasite-free state. It is never completely isolated from its environment. Extreme nationalism cannot legitimize parasiting because it is based on an ideal of an unmixed identity. Rigid conservatism cannot include parasites because the definition of parasite adapts in time to environmental changes and is therefore not historically fixed.

Postmodern relativism is a product of parasitic strategies based on Classical parasite stereotypes. It can be seen as a stage in-between the parasite-free ideal of Classical antiquity and the parasite worldview outlined in this zine.

The parasite worldview sees the world as parasitic. This does not mean that all parasitic relations are good. In that sense, binary logic might still be useful as a practical tool, for example as a kind of exit-strategy for toxic parasitic relations.⁴⁹ However, exterminating parasites often leads to unforeseen effects elsewhere in the ecosystem. That is why promoting to “clean your room”, in the sense of removing parasites and bringing it back to its original state as a metaphor for gaining control over the self is an unrealistic fantasy.

In evolution there is no original state. Hence the difficulties in coming to a unanimous decision on anything in artist initiatives like Motel Spatie.

The Athens democratic ideal advocated equality and self-determination for all. But in practice it was only accessible for a select group of privileged men. In today's democracy, multinational corporations like Wereldhave (the owner of the Motel Spatie building) also have a privileged position when they can water down the effects of the law with the promise of big investments. The question remains, if money buys privilege, and parasitic memes change opinions, is there a democracy at all?

The parasite view implicit in this zine is also not a democratic view. It does not glorify the image of free, self determining citizen (or the autonomous artist). It assumes that real democracy, if there ever was such a thing, is in decline and will likely not be available again soon.

Again, this series looks at nature, culture and the current social political situation through a parasite *frame*. It is a fact that cannot be emphasized enough because the awareness of the presence of such a frame allows it to be used as a conceptual tool and prevents it from becoming the hidden force behind a blind ideology. This frame guides attention towards certain aspects while at the same time it obscures other aspects. (The limited amount of words used in this zine hide many parasites.) And in that sense the frame is itself a parasite that takes position in-between the reader and the world and changes the way we see the world.

Was the frame of the previous zine relatively modest in the way it selected and presented information on parasiting, this zine is more ambitious and turned out to be the first outlines of a kind of parasite paradigm or worldview. Such a worldview is different from a worldview like '*everything is a kind of music*' that defines all things in the light of sounds, tones, compositions, melodies, harmonies etc. or '*everything is a kind of conspiracy*' that sees behind all things a secret controlling elite.

For the '*everything is a kind of conspiracy*' worldview the parasite worldview is just another indicator of hidden forces of control. Whereas for an '*everything is kind of parasitic*' worldview, a conspiracy is just one of many forms of parasiting.

The choice for the parasite worldview was motivated from within the global artist network of Motel Spatie, and provided an easy to grasp solution to a variety of issues.

This parasite has proven itself to be a very fruitful metaphor and I believe it is by no means exhausted yet.

To be continued..

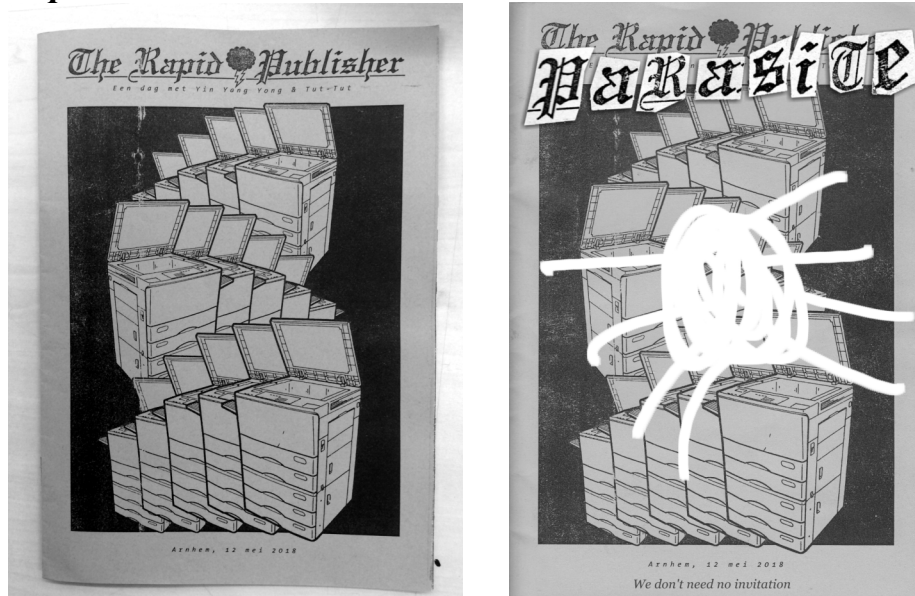
ZINEDEPO Parasite Event (11-05-2018)



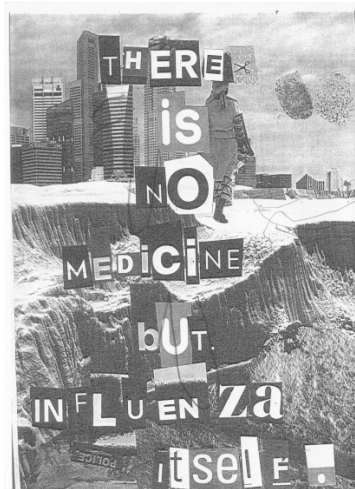
Pictures of the Parasite Box and its content during the parasite zine event. The parasite box is a so-called 'PirateBox': PirateBox is a DIY anonymous offline file-sharing and communications system built with free software and inexpensive off-the-shelf hardware. It is basically a USB stick with a wifi that functions as a dropbox.⁵⁰ During the event several images were dropped in this Parasite Box and consequently parasited upon, altered and modified.

The Parasite Zinefest was a first attempt to reframe the traditional zine-market into a parasitic network event. It consisted of several presentations and a collective zinemeeting and zineworkshop by the Rapid Publisher.

Rapid Publisher + Parasited



The Rapid publisher is a German zine-production unit. They invite guests to parasite upon a random pile of magazines and collage artworks. In turn they parasite on these artwork by appropriating them and incorporating them in a series of zines that in turn can be bought back by the producers. As a reply to this parasitic loop Zinedepo parasited upon the Rapid Publisher by cutting up and reassembling the zine title as 'parasite zine' and produce a series of non-official or illegal copies. These were then spread around the city inside sticker envelopes, and stuck randomly as parasites in the public space. Turning it into a host for exhibiting and distribution of the work.⁵¹



('unofficial' parasite sculpture at the exhibition by influenza (be)) and Augmented-Reality-Glitch parasite by Vector & Golf

Presentations:

Amy Suo Wu; the New Nushu: Thunderclap *Parasitic strategies in Chinese fashion:*

With 'Thunderclap', Amy Suo Wu is steganographically distributing the work of He-Yin Zhen (1886-1920?), - a theorist who figured centrally in the birth of Chinese feminism - on fashion accessories such as patches and ribbons.



“A current Chinese fashion trend is to use English text on clothes. These texts however are not designed to be read, but rather function as an ornamental and symbolic value signifier. The aesthetics of Western culture is expressed through the Roman alphabet which literally embodies ‘high culture’ and ‘edginess’. Thunderclap takes advantage of English-as-decoration because it also serves as an information lubricant and ‘scanbait’, whilst the popularity of this trend helps to further distribution and circulation.”⁵²

Florian Cramer; Zines as parasitic animated GIFs: Afrofuturist Time Travel



“I’m currently experimenting with making zines in the form of GIF animations. This is an animated GIF adaptation of the Time Travel Mini Zine published by the Afrofuturist Affair (Rasheedah Phillips & Moor Mother). Will present GIF zinemaking at Parasitic Zine Gathering, Motel Spatie, Arnhem/NL.”⁵³

+ Exhibition of Asemic Writing Zines:

Writers and thinkers like Burroughs, Barthes, Derrida or Foucault gave the text its autonomy. After the death of the host or author, language was no longer a medium for communication but exposed itself as a selfish parasite.

As a consequence, the creation of meaning is now completely in the hands of the reader. If this is true, why stop at legible writing?

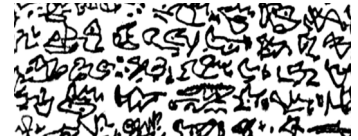
By taking a parasitic position in-between, asemic writing creates a continuum between text and images. Asemic writing is more than just writing without words. Similar to the genes-as language-of-nature metaphor, asemic writing turns anything into text; a crack in the road, wrinkles on the water, an abstract painting. The difference with abstract art is that within the context of asemic writing, a painting does no longer address the viewer but the reader.



Henri Michaux (1954)



Doutremont (1972)



Max Ernst (1970)



Zine contributions for Zinedepo zinefest by: Jack Crash, Tim Gaze, Michael Jakobsen, Melissa Hamlyn, Piotr Szreniawsky, Jim Leftwich, Miron Tee, Marco Giovenale, and others.

(Search:) “Parasites and Art”

#synchronicityofparasites

1. P.A.R.A.S.I.T.E. Museum of Contemporary Art (Tadej Pgar 1993 -)

”P.A.R.A.S.I.T.E. Museum of Contemporary Art is a mobile organism and a critical model, which takes over merely the exterior form and name of the cultural institution. Its operation is oriented into the analysis and deconstruction of the symbolic centers of power and the search for parallel models of cultural, economic and social operation. The P.A.R.A.S.I.T.E. Museum of Contemporary Art establishes inter-specific relations with institutions and social groups in order to enforce changes in the operation with the analysis of relations and actions within the systems.”



P.A.R.A.S.I.T.E. Public Sculpture (PPS) (2002)



“You have undoubtedly noticed, at particular times of the year on the streets of various city centers, certain mound-like forms that appear overnight and then after only a few days are gone. After analyzing and investigating this phenomenon more carefully we have come to the following conclusions:

- *PPS originates spontaneously in urban environments: on streets, in courtyards, next to apartment towers, by garden fences, in apartment-block communities and neighborhoods.*
- *PPS originates as the result of the exchange and gift economies of the local population and is linked to the micro-economy and micro-ecology of relationships.*
- *PPS directly reflects economic wealth/poverty, personal taste, and creativity.*
- *PPS is a temporary form. It changes constantly through unloading, shifting, adding, removing, and so on.*

A sequence of offering and exchange is created before our very eyes, and PPS originates as a by-product of these processes. Conclusion: PPS is an example of

détournement in its purest form ("all elements, taken from whatsoever, can become the object of new realities".



P.A.R.A.S.I.T.E. CODE:RED (1999-2000)

"CODE:RED is a project which investigates and discusses aspects of prostitution and sex work as a specific form of parallel economy. It used real and virtual spaces and takes the form of an open dialog between artists, sex workers and the public. I. World Congress of Sex Workers and New Parasitism was a part of the CODE:RED, Sex Worker project prepared for 49. Venice Biennial." ⁵⁴

2. Michael Rakowitz paraSITE homeless shelter 1997



"Custom built inflatable shelters designed for homeless people that attach to the exterior outtake vents of a building's Heating, Ventilation, and Air Conditioning (HVAC) system. The warm air leaving the building simultaneously inflates and heats the double membrane structure. Built and distributed to over 30 homeless people in Boston and Cambridge, MA and New York City." ⁵⁵

3. PARASITE 2.0: (S.Colombo, E.Cosentino, L.Marullo (2011))



Parasite Module for the Spatial Occupation:

*"We broke the spatial rules in order to reach a micro-spatial mess. We wanted this... Not to be slave of anything. The progress brought us to the end. We transformed our anonymous architectural box. What we built later on looked like the scraps of this apparent growth. We built our parasite architecture inside and it exploded as a virus through a spontaneous handmade spatiality. There was no hierarchy. Then, to make public our passion for the spatial rape, we decided to leave. This is what I remember."*⁵⁶

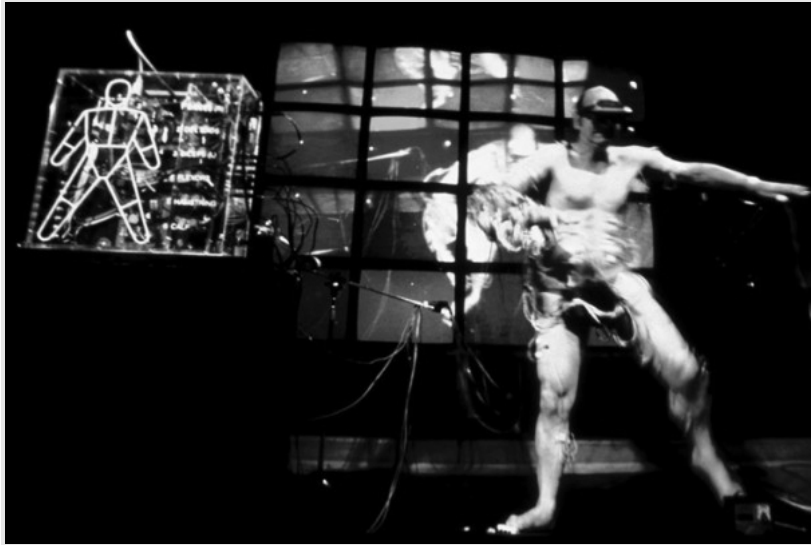
4. Arthur Van baalen: Parasitic Sculpture (2006)



Parasitic Sculpture: Artur Van baalen Berlin 2006

*"The sculpture is connected to a fire hydrant. The sculpture is parasitic because it adjusts to the formal and aesthetic qualities of the fire hydrant."*⁵⁷

5. Stelarc: PARASITE (1997)



“PARASITE will scale up not only the body’s musculature but also its optical and acoustical input. Search engines have been constructed that will, during the performance, scan, select and display bits of images and bits of sound – providing an extended and artificial sensory Internet input for the body.(..) The body has a split physiology, and although externally driven it can respond by actuating its Third Hand. The plugged-in body becomes a parasite entity being activated and inputted by Internet search engine.”⁵⁸

6. Gilberto Esparza: Parasitos Urbanos (2007)



“Dbflt (diablito) is a kind of mechatropod that lives in the power lines of cities to feed on the energy that flows through the cables. This species stores sounds from its surroundings and reproduces them intermittently according to their mood.”⁵⁹

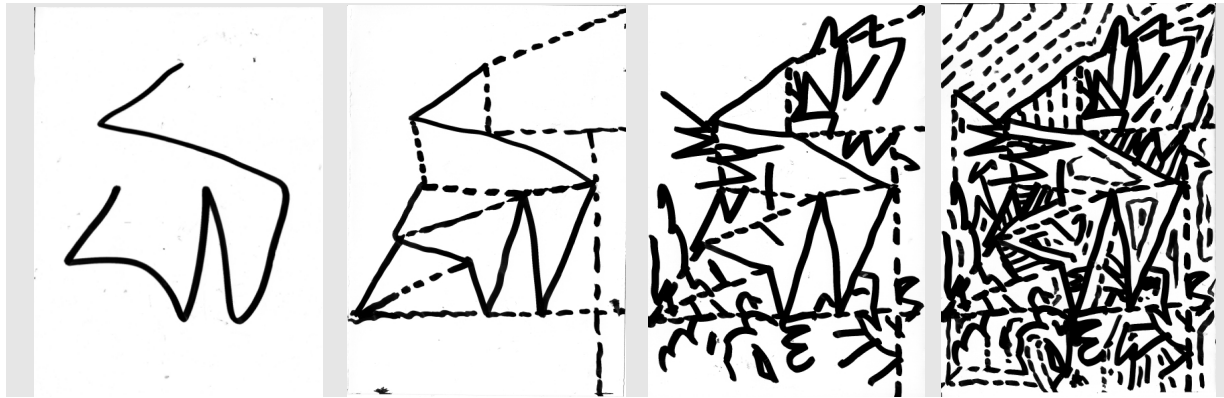
Role Playing Drawing Games⁶⁰

1. Host vs. parasite

The pure host is a master without parasites. The host represents logic, control, symmetry. The path of the host is not intuitive. It always knows where it is going. Its paths correspond to visible coordinates like the edge or centre of the plane. It draws straight lines and does not divert. It connects points, draws parallels or divides the plane in a grid of horizontals and verticals.

The parasite does not.

The result represents a trace of colliding forces



1. Switch roles after every action sequence
2. Draw until the plane is filled with lines

2. Parasitic Chain

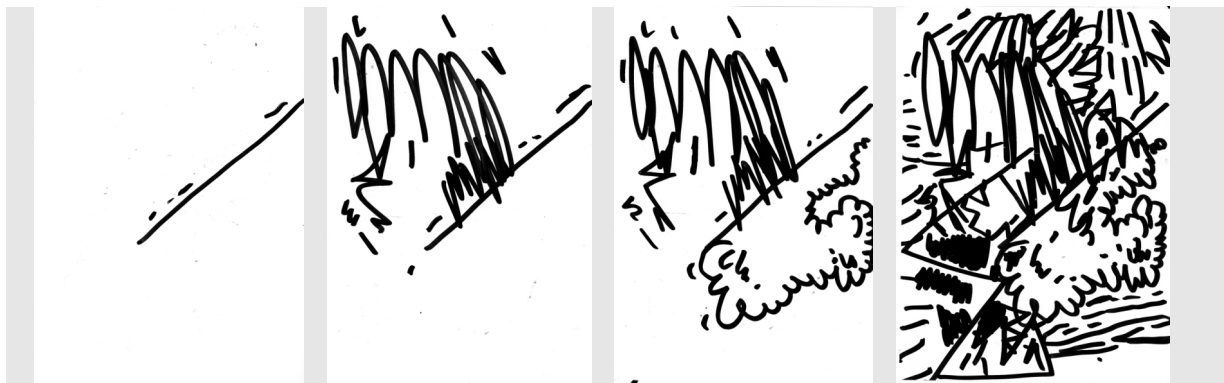
Parasiting the self.

The first parasite parasites the empty space

The second parasite parasites the whole of the empty space *plus* the trace of the first parasite

The third parasite.....etc.

The result is a sequence of choices in time unified within a single frame.



1. You are a new parasite after every action sequence
2. Draw until the plane is filled with lines

NOTES:

¹ URL: https://archive.org/stream/lucianhar03luciuoft/lucianhar03luciuoft_djvu.txt

² see for example; Dobson, A., K.D. Lafferty, A. Kuris, R. Hechinger, and W. Jetz.. *Homage to Linnaeus: How many parasites? How many hosts?* PNAS 105(S1):11482-11489. (2008) <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2556407/> and; Zimmer, Carl.

Parasite Rex (2001) New York: Touchstone

³ See also; Marc van Elburg. *Parasite #1*. (2017)

And for a similar view see: Gullestad Anders. “Parasite” *Political Concepts: A Critical Lexicon* (2012) <http://www.politicalconcepts.org/issue1/2012-parasite/#fnref-28-70> and “Literature and the Parasite,” *Deleuze Studies* 5 (2011)

http://www.academia.edu/2236429/Literature_and_the_Parasite

⁴ Chambers, Ephraim. *Cyclopedia volume 2* (1728)

<https://archive.org/details/Cyclopediachambers-Volume2>

(for the original source see: Atheneus)

⁵ Hassl, Andreas. *Der klassische Parasit: Vom würdigen Gesellschafter der Götter zum servilen Hofnarren*. Wiener klinische Wochenschrift > Sonderheft 4/(2005)

<http://homepage.univie.ac.at/andreas.hassl/parasit/parasitike.shtml> (english version)

⁶ Corner, Sean. *the Politics of the Parasite 1 & 2* Phoenix, Vol. 67, No. 3/4 (2013),

http://www.academia.edu/26037424/The_Politics_of_the_Parasite_Part_Two

http://www.academia.edu/26037425/The_Politics_of_the_Parasite_Part_One

⁷ See (6)

⁸ Athenaeus. *The Deipnosophists; or, Banquet of the learned.voll.* (+/-200 AD) Published by Henry G. Bohn, York Street, Covent Garden., London, 1854

https://archive.org/stream/deipnosophistsor01atheuoft/deipnosophistsor01atheuoft_djvu.txt

⁹ Athenaeus. *The Deipnosophists; or, Banquet of the learned.vol3.* (+/-200 AD) Published by Henry G. Bohn, York Street, Covent Garden., London, 1854

https://archive.org/stream/deipnosophistsor03atheuoft/deipnosophistsor03atheuoft_djvu.txt

¹⁰ see also Hassl(3) and Arnott Geoffrey W. *Alexis and the Parasite's Name* (1968)

grbs.library.duke.edu/article/download/10881/4263

¹¹ image src. <http://www.cultin.ru/books-parasit>

¹² Musolff, Andreas *From Social to Biological Parasites and Back. The Conceptual Career of a Metaphor*(2014a). Contributions to the History of Concepts

https://www.researchgate.net/publication/270704291_From_Social_to_Biological_Parasites_and_Back_The_Conceptual_Career_of_a_Metaphor

And Gullestad, Anders M. *Parasite* (2012) Political Concepts

<https://www.politicalconcepts.org/anders-m-gullestad-parasite/>

And Musolff, Andreas (2014) *Metaphorical parasites and “parasitic” metaphors: Semantic exchanges between political and scientific vocabularies*. Journal of Language and Politics, 13

https://www.researchgate.net/publication/265515216_Metaphorical_parasites_and_parasitic_metaphors_Semantic_exchanges_between_political_and_scientific_vocabularies

¹³ Browne, Thomas. *Pseudodoxia Epidemica* (1646) see also; Hassl, Andreas (3)

¹⁴ See (3) Chambers, Ephraim.

¹⁵ See for example; Emmanuel Sièyes, *What Is the Third Estate?* (1789)

(the nobility) are truly a people apart, but a false people which, lacking useful elements and so being unable to exist by itself, attaches itself to a real nation, like those tumors which cannot live except from the sap of the plants which they exhaust and desiccate.

<http://engl376vonmorze.wikispaces.umb.edu/file/view/Texts+by+Si%C3%A8yes+Robespierre.pdf>

(in Musolff, Andreas. (11))

¹⁶ <https://www.marxists.org/archive/marx/works/1871/civil-war-france/drafts/ch01.htm#D1s1>

¹⁷ img src. https://nl.wikipedia.org/wiki/Bestand:Soviet_Poster_5.jpg

¹⁸ See Musolff, Andreas. (11)

¹⁹ Andrew P. Jackson. *The evolution of parasite genomes and the origins of parasitism* (2015)

Parasitology 142 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4413782/>

Also called “orthogenesis”, progressive evolution,

²⁰ *image from*; Dunne, J.A et al. *Parasites Affect Food Web Structure Primarily through Increased Diversity and Complexity*. (2013). In: PLoS Biology. Public Library of Science: San Francisco, CA.

<http://journals.plos.org/plosbiology/article?id=10.1371/journal.pbio.1001579>

²¹ Lafferty KD, Allesina S, Arim M, Briggs CJ, DeLeo G, Dobson AP, Dunne JA, Johnson PTJ, Kuris AM, Marcogliese DJ *Parasites in food webs: The ultimate missing links*. *Ecol Lett*. 2008 <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC2408649/>

Wood CL, Johnson PT2. *A world without parasites: exploring the hidden ecology of infection*. (2015) Front Ecol Environ.

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5222570/>

²² *And what to think of today’s shadow- economy where large part of assets (up to 80% in US) are stored out of sight of traditional banks and monetary control on new so-called fin-tech or shadow banks?? Does this not also represent a kind of parasitic economy that will only be truthfully represented and dealt with in economical models that acknowledge the real value of this parasitic reality?*

²³ “rootless parasite” See also Marshall McLuhan. *The Medium is the Message* (1964) as he describes how the efficiency of the roman empire further widened the gap between parasites and other members of society

(When the Greeks changed)- “from mixed farming to a program of specialized products for export, there were happy consequences and a glorious manifestation of energy in Greek life. When the next phase of the same specialist stress involved much reliance on slave labor there was spectacular increase of production. But the armies of technologically specialized slaves working the land blighted the social existence of the independent yeomen and small farmers, and led to the strange world of the Roman towns and cities crowded with rootless parasites.”

- ²⁴ See for example: van Driem, George. *Language as organism: A brief introduction to the Leiden theory of language evolution*. Studies in Sino-Tibetan Languages (2004) <http://www.himalayanlanguages.org/files/driem/pdfs/2004Hwang-cherngGong.pdf> or Lissack, Michael R. *The Redefinition of Memes: Ascribing Meaning to an Empty Cliché* (2004) http://cfpm.org/jom-emit/2004/vol8/lissack_mr.html or; Blackmore, Susan. *The Meme Machine*. Oxford University Press,(1999)
- ²⁵ This is similar to the *catalogue paradox* which is a cartoonish version of Russell's paradox: <http://mathworld.wolfram.com/CatalogueParadox.html>
- ²⁶ image src. <http://www.rmo.nl/onderwijs/museumkennis/klassieke-wereld/romeinen/de-voorwerpen/karikatuur>
- ²⁷ Cloak, F.T. *is Cultural Ethology Possible?*, Human Ecology 3 (1975) <http://www.tedcloak.com/uploads/4/5/3/7/45374411/cep.pdf>
- ²⁸ Rand, Ayn. *The Fountainhead* (1943) https://archive.org/stream/TheFountainhead/The-Fountainhead_djvu.txt
- ²⁹ Jordan Peterson on Cleaning Your Room - The Joe Rogan Experience (2017) https://www.youtube.com/watch?v=Z8_gUmt0k8o
- ³⁰ Clean your room, organize your field of being | Dr. Jordan B. Peterson (2017) <https://www.youtube.com/watch?v=RZQoA-Gldvo>
- Jordan Peterson - The Origin of the "Clean your room" meme. (2017) <https://www.youtube.com/watch?v=w73kf4IitT4>
- ³¹ "I am not a destroyer of companies. I am a liberator of them! The point is, ladies and gentleman, that greed, for lack of a better word, is good. Greed is right, greed works. Greed clarifies, cuts through, and captures the essence of the evolutionary spirit." (Gordon Gekko in *Oliver Stones' Wallstreet* (1987))
- Dawkins used the **parasite** metaphor to illustrate the selfish behavior of genes. In the movie *Wallstreet* the **parasite** metaphor jumps from the domain of evolutionary biology to the domain of economics when Gordon Gekko **parasites** Dawkins metaphor and re-frames it to justify his own selfish behavior. Gordon Gekko is an early illustration of how the new right **parasites** the postmodern **parasite** metaphor to justify its actions
- see also:** Burman, J. T. *The misunderstanding of memes: Biography of an unscientific object, 1976-1999*. Perspectives on Science, 20(1) (2012) https://www.mitpressjournals.org/doi/pdf/10.1162/POSC_a_00057
- ³² Darwin Charles. *the Origin of Species* (1859)
- ³³ See also Cobb M. 1953: *When genes became information*. (2013) <https://www.sciencedirect.com/science/article/pii/S0092867413004534> or one of the first accounts in Schrodinger, Erwin. *What is Life?* (1944) http://dlab.clemson.edu/11.Erwin_Schrodinger_-_What_is_Life_1944_.pdf
- ³⁴ See for example; Gullestad Anders M. Literature and the Parasite. *Deleuze and Guatarri Studies* 5 (2011)
- ³⁵ See van Driem (17b)
- ³⁶ Darwin, Charles. *The Descent of Man* (1871) <https://charles-darwin.classic-literature.co.uk/the-descent-of-man/ebook-page-62.asp>
- ³⁷ See for example; Zimmer, Carl. *Parasite Rex* (2001) New York: Touchstone
- ³⁸ (Descent of man)
- ³⁹ van Doesburg, Theo. *Der Wille zum Stil*. In; De Stijl 2 (1921-1932) https://www.dbnl.org/tekst/_sti001stij03_01/_sti001stij03_01_0070.php
- ⁴⁰ Mondriaan, Piet. Jaffe, H.L.C. *piet mondriaan art and life*. In; de Stijl (1917-1931) https://www.dbnl.org/tekst/jaff001stij01_01/jaff001stij01_01_0008.php

⁴¹ Burroughs, William s. *the Ticket that Exploded* (1962)
<https://www.informatics.indiana.edu/rocha/academics/i-bic/lab1/TheTicketThatExploded.txt>

⁴² Roland Barthes also mentions a linguistic parasite in *Mythologies* (1957)

“Thus, every day and everywhere, man is stopped by myths, referred by them to this motionless prototype which lives in his place, stifles him in the manner of a huge internal **parasite** and assigns to his activity the narrow limits within which he is allowed to suffer without upsetting the world:”

⁴³ Frederik Kortlandt, "A parasitological view of non-constructible sets". (1980)

<https://www.kortlandt.nl/publications/art067e.pdf>

⁴⁴ This model has similarities with the ideas of the mathematical intuitionism of L.E.J.Brouwer. see for example: Tasic, Vladimir. *Mathematics and the Roots of Postmodern Thought*.(2001) Oxford University Press, USA

⁴⁵ Julian Jaynes, Julian. *The Origins of Consciousness in the Breakdown of the Bicameral Mind* Houghton Mifflin (1976) http://www.rational.org/pdf_files/originsjj.pdf

⁴⁶ See also; Lakoff, George. Johnson, Mark. *Philosophy in the flesh..* New York: Basic. Books, (1999)

⁴⁷ For paradigm shift see also: Kuhn,Thomas. *The Structure of Scientific Revolutions* (1962)

⁴⁸ See also; Catherine Hayles on Dawkins, postmodernism intent and constraints; N. Katherine Hayles *Desiring Agency: Limiting Metaphors and Enabling Constraints in Dawkins and Deleuze/Guattari*. Substance 30 (2001)

<http://thedigitalage.pbworks.com/f/Guattari.pdf>

⁴⁹ See also; Tasic, Vladimir. On Brouwer and intuitionism in; *Mathematics and the Roots of Postmodern Thought*.(2001) Oxford University Press, USA (p.50)

⁵⁰ Website URL: <https://piratebox.cc/> (What I thought was interesting about the piratebox is that can be seen as a first step towards some kind of alternative open diy internet)

⁵¹ Website URL: http://zinewiki.com/The_Rapid_Publisher (Facebook)TheRapidPublisher/

⁵² Website URL: <http://amysuowu.net/content/thunderclap>

⁵³ from: <https://pod.thing.org/p/511404>

<https://diasp.org/tags/moormother>

⁵⁴ Website URLs: <http://www.parasite-pogacar.si/about.htm>

<http://www.parasite-pogacar.si/public-sculpture.html>

<http://www.zavod-parasite.si/eng/>

<http://onestarpress.com/book/tadej-pogacar-code-red>

⁵⁵ Website URL: <http://www.michaelrakowitz.com/parasite/>

⁵⁶ Website URL: <http://www.parasiteparasite.com/>

⁵⁷ Website URL: <http://www.arturvanbalen.net/parasitic-sculpture/>

⁵⁸ Website URL: <http://woodstreetgalleries.org/portfolio-view/parasite-event-for-invaded-involuntary-body/>

⁵⁹ Website URL: <http://www.parasitosurbanos.com/parasitos/proyecto.html>

⁶⁰ See also: Elburg, Marc van. Generative Interactionism

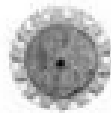
<https://archive.org/details/GenerativeInteractionismZine001>

Thanks to Motel Spatie and all the parasites that made this publication possible.
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